

DEATH

THE DETROIT PUNK ROCK FANZINE



Fighting, Shit, and Belonging:

The (Non) Redemption of a Miserable Punk Kid

After a nasty stint of depression, I thought I was getting better. Maybe I'd be able to integrate, be a socially acceptable, semi-ordinary person. Maybe I could get a better job, perhaps even a girlfriend of some sort. I thought this miserable punk kid might be redeemed...

It was not so- I'm a social fuck up, an oddball who does not mix well in any culture. I am a part of these cultures/ subcultures, but I am not "in" any, as they do not speak as to who and what I am. The partiers (drinkers, drug users, stoners, etc.), hipsters, normies (normal people with Monday to Friday jobs, a home in the suburbs, and so on), hardcore kids, the straight edge brood, crusties/ travelers, focused students, rockabilly fuckers, skinheads, chauvinists, feminists, anti-fashion activists, the fashion-conscious... I am all of these and none of these; even though I can co-exist with them in (relative) harmony, I fail to fit in. Reagan Youth's "No Class" is a good indication of how I feel about how I fit into society and the subcultures within it.

It seems no matter how hard I try or don't try, I don't fucking belong. I see couples, sexual partners, drunken (figuratively and literally) pieces of shit, and I feel nothing but contempt and hatred. I'd be a liar to say I've not been one such person before, but I hate the person that I become. My psychological burden has not left me- a drug-free existence is not what I desire. Being sober most of the time anyways, it wouldn't do me much good. It seems that the only cure to my burdensome weight is to be like them, and then I hate myself all the more for stooping so low. I believe I understand what Nietzsche meant when he spoke of the case of the philosopher- a burden that cannot be thrown off nor tolerated. This is my unrelenting life experience- shit followed with and preceded by shit; any attempt to make a change and try a different path will still lead to the same end. I seem to be caked in it; neither my internal nor external shit is tolerable to me. No matter how long I endure, I'll inevitably slip, because there's no alleviation to slow the endless conveyor belt filling my life with shit that would allow me to regain my composure.

There is no redemption for this miserable, hateful, contemptuous, misanthropic, lonely punk kid. Perhaps one day, I'll be able to throw off this burden, or be strong enough to bear or conquer it. Until then, I'll fight and survive as long as I can- life is a continuous battle. For me, it seems that there is no reprieve.

(Post script notes: Though this somewhat whiny column about my feelings isn't exactly in line with the content of the rest of the magazine, I still feel it relevant to publish, because it seems that the world has taken a special turn for the worse lately [numerous marriages, pregnancies, NDAA, end of Occupy protests, etc.])

-Aunty Social



FISHERKING AT ULI'S HOUSE OF ROCK, 12/02/11



DREDD AT THE BEARCAVE, 3/25/12

RAT STORM- FRACTURED 7" REVIEW

FRACTURED



Rat Storm sounds as if Witch Hunt were playing fast, blistering hardcore akin to Slap-A-Ham era powerviolence bands; Nathalie (the singer) speaks more quickly and with more shrillness in her voice than does Witch Hunt. This EP goes by like a fleeting jet, playing at two speeds: fast punk and faster powerviolence. There is an inevitable comparison to Nausea, despite the two bands being very nonparallel; Rat Storm is more meat-and-bones song-wise, a band that gets straight to the point (not only a song title on this record, but also what's at heart in 80s hardcore and powerviolence), while Nausea is heavier and slower. This 7" has not one moment where one is not pummeled with fast-paced, crust-based powerviolence-y hardcore. Lyrics are typical awesome crusty material; nothing bad to say here. Guitars aren't heavy, focusing instead on the speed rather than the power behind it. Bass and drums pummel away, the latter being somewhat cymbal-heavy for most of the songs. There's a new flux of rat-based bands in the Midwest, this being Indiana's offering. This is one fuckin' rad EP- crusties, take heed; powerviolence punks, take note; hardcore fans... keep breaking down the walls in the kids' eyes, and buy this record if and when you see it. Not to be missed.

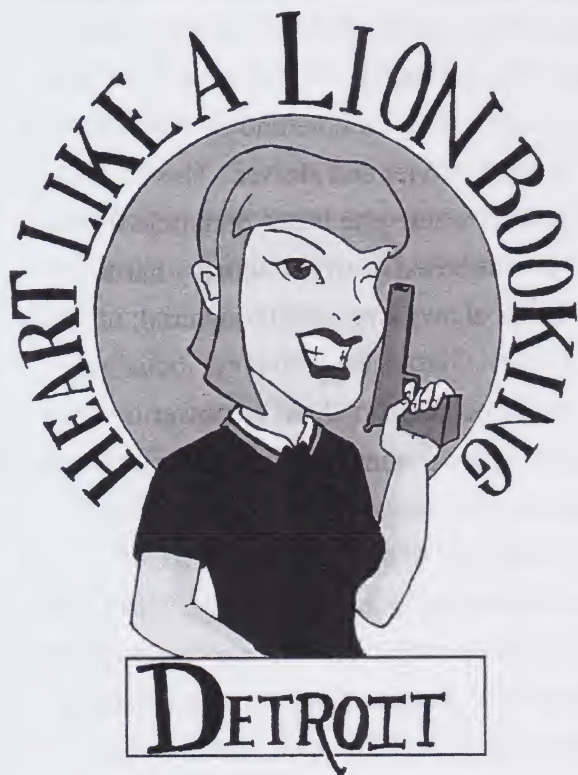
NU-KLE-ER BLAST SUNTAN- BLOT OUT THE WORTHLESS SUN LP REVIEW

Frantic. Ambient. Gnarly. Angry. Fast. Heavy.

If you're all about short reviews, the above words are the best description of "Blot Out the Worthless Sun" in the fewest words one can concoct. However, this album is SO much more than that.

The distinguishing factor this record possesses differentiating it from Nu-kle-er Blast Suntan's crust colleagues is the psychedelic, mind-bending guitar work present in most of the songs; there's plenty of room for traditional hardcore riffs, and here, they're spliced with these unique sounds to create a truly original record. Singer Ami is everything a punk singer should be: Furious, spitting, anti-authority, poetic, and energetic. Some female singers suffer from being overly shrill, but Ami does not have this problem, being fairly pitched and having a balanced sound to her voice. The drums and bass are clear, the drums pummeling and the bass punishing (my two adjectives of highest praise for these corresponding instruments), and the lyrics are good 'ole values-rejecting apocalyptic crust punk. Words are much easier to swap around than sound (at least, in my eyes). Though the theme is the same, the words are very different, and it's a new twist on an essentially working formula.

This record fucking rules; one of most phenomenal, unique crust bands of the last decade. To paraphrase Will Smith, "Oh, and uh... I'd go to a record store and buy this one up real quick cause... DAMN."



INTERVIEW ABOUT NUDISM WITH HILLARY TAMM

When did you begin to look at clothing as an abstract concept, as opposed to taking it for granted, as most of society does? Did you have an experience that opened your eyes to this, or was it a natural progression from deconstructing social propaganda?

Honestly, it probably started with sleeping naked. It was a matter of "Gosh, this is way more comfortable when it's hot out!" and it didn't even occur to me that my body was something I could use as a... tool (in the least objectifying manner, I suppose) against societal standards or as a political/anti-political statement until sort of recently.

Is there a comfort factor in one's decision to shed clothing, be it someone else's or your own?

While nudism happens for a lot of reasons, often it boils down to a "fuck you guys," whether people mean for it to or not. A bit of research causes me to believe a very large portion of "nudists" are actually in their 50's and 60's, which I think is pretty awesome, given that's considered to be the "conservative" age. But that's what I mean; these people probably aren't your hardcore political activists (though perhaps they once were, or still are), fighting the power and sticking it to the man. They're the people who have reached a certain point in their lives where walking around naked seems more appealing, so... "Fuck you guys."

Why did you decide to forego clothing? Why do you think other people do?

The decision to reject clothing wasn't really a deliberate one; I just do what seems right for me. I guess I've always been a bit of a social retard in that sense; the concepts of "right" and "wrong" don't occur to me the same way they occur to others, so I struggle sometimes with comprehension when something I view as harmless is intensely heralded as "wrong."



BEARFOOT AT THE BEARCAVE, 3/25/12

What do you think keeps society at large from letting go of their layers, so to speak?

There are many comfort issues that surround nudism, both in terms of the nudist him/her/ziirself, and those surrounding. More than comfort, though loosely related, I think it's also a judgment issue. I'm sure there are many people who keep themselves as clothed as possible in order to hide those bits with which they feel uncomfortable, and to keep them from the harsh opinions of others.

Is there a tie between nudism and any kind of left-wing political activity (not necessarily radical)? If so, what is it?

Here's a mouthful for you, and bear with me: Society as a whole is mainly held back by two things: religious influence and simply put, "self-esteem." I say religious *influence* because even those who are not religious are still privy to the structures and socially enforced dogma that are the consequence of living in our religion-based culture. Religion speaks more negatively of sex than it does of our bodies themselves, but we have inextricably, albeit incorrectly, linked the human body- unclothed, untouched, in its simplest form- with sex. As a result, we are taught from a very young age (through media, the social interactions we witness, and even inadvertently through things as simple as the separation of genders in health class) that our bodies are indecent, dirty things. Not to be explored, on our own or with others- and certainly not before marriage. Granted, it has gotten much better since my parents were my age, but there are still remnants of those thought processes and teachings subliminally reinforced daily. I think of when I was little and I had to cover my eyes when Rose was naked in Titanic. Not even sexually engaged, simply naked. It was an action so ingrained in me that even when I wasn't with my parents, I was still compelled to cover my eyes in similar circumstances. I was not raised religiously, but it is impossible to deny the implications religion has on our society and how we behave on a day-to-day basis.

As for the "self-esteem" issue, I know that as a woman- and I am biased here, so I apologize- I am continuously bombarded with things that tell me how I'm "supposed" to look.

Television ads, billboards, online banners, movies, even the people who know and love us subtly influence how others view us, and more importantly, how we view ourselves. As with the on-going debate on whether art reflects life or life reflects art, it is difficult to say if media reflects society, or vice versa- if it can even be simplified to one or the other. What I do know is that media portrays a sense of "normalcy" that people attach themselves to- whether it's actually normal or simply fiction based entertainment. Because we are so driven by our physical appearances, and because media is so prevalent in our lives today, it has a greater impact than ever before. So when we accept that rhetoric, our perception changes and we begin to formulate an image of what we're supposed to look like, who we're supposed to be: flawless creatures at an unattainable level of perfection that cannot even be met by those on whom we base our comparisons. Needless to say, we all fall short. Even I- despite having just dissected the construct that motivates us- am victim. When I prepare myself for the day, I often stop and ask why I feel the need to look cute for the people on the ten minute bus ride to work. When I make the realization that I don't, I throw on basketball shorts and a (likely dirty) tank top. It's that realization that allows me to both dress without care for how I look, or simply not be dressed. There is a lack of understanding about the difference between thinking of oneself as having met the ideal, and knowing that the ideal is absurdly out of reach and coming to terms with the reality that is one's body. There is an incredible number of women whom I consider humiliatingly more attractive than myself, yet they continue to hide behind things like make up and flattering clothing when I have long shed these things. I have crossed a bridge when most don't realize there is even a river. My ability to be naked doesn't make me more beautiful to others or myself, it simply means I am aware of who and what I am- which is something that my various states of dress and undress will never change.

(Continued from the question on the previous page)

In terms of politics, it is an easy generalization to make that most nudists are likely to identify with modern left-wing policies and beliefs, as they tend to be more lenient in regards to sexuality and all things related. Personally, I don't identify with much of anything political, and find it all to be a rather unsavory meal as a whole.

I've always wondered this since seeing that one Seinfeld episode: Is naked crouching bad/unattractive? Why or why not?

A hilarious but legitimate inquiry, I'd say that it depends entirely on the person and the crouch. Consider how uncomfortable it makes the average person just to see someone partially undressed. Now consider a person crouching in a manner that reveals certain parts of the body that one is not necessarily interested in seeing. On the flip side, if it's a person the viewer finds highly attractive, then it's unlikely to be thought of as a negative thing.

Is there a reason that Europe is considerably more tolerant of nudist practices (France even has nude beaches!) than the United States?

Europe seems to have a more liberal base in their societies and governments. As mentioned before, liberal stances tend to lean more towards acceptance of things pertaining to the body. This stands true with regards to the acceptance of nudism. While the US has its share of nudist resorts and laws that allow things like toplessness, there is a self-perpetuating stigma around such things that assigns lewd and perverse connotations to the participation in and acceptance of them. While we set the example of democratic rule, as other nations followed suit, we went down different sides of the societal fork in the road and ended up with two very different social structures- which is fine for some, depending which freedoms you value more.

What are some of the ground rules (if any) for practicing nudists to apply (i.e. the given everyone understands, don't stare)?

I would imagine that nudist ground rules are essentially the same as non-nudist ground rules. If it seems rude, it probably is, so it's important to understand and observe personal boundaries whether a person is clothed or not. There are also rules that people don't always follow in "clothed" life that are important when unclothed. For example, if you find yourself around someone you find sexually appealing, that's fine- there are attractive people everywhere, but do not assume the combination of attractiveness and nakedness is an invitation of any kind. However, it's also important to recognize that there are creeps everywhere you go, and that just because everyone else around is naked doesn't automatically mean you're safe.

Have you found strength in numbers of strength from within when it comes to practicing and sticking to nudist practices?

Personally, I'm intrinsically motivated, but there are plenty of people who find strength in numbers. It's a lot easier to embrace something out of your comfort zone when you have people agreeing with and supporting you.

**Is there any network of nudists, local or regional?
If so, do you have any sort of information on them?**

What I know is not so much a network as much as a handful of parks and clubs that are clothing optional. Some qualify as family friendly, others are clearly adult in nature due to sexual themes, but most of them have the same kinds of rules. Drinking (when legal) is often allowed in moderation and cameras are prohibited. Interestingly, most of the rules are standard of any park or campground, pertaining to general safety and courteous behavior, like "quiet hours." A list of clothing optional places in Michigan (and elsewhere) can be found here: <http://www.nudist-resorts.org/full-list-resorts-clubs.htm#Michigan>



**MENGELE AT ULI'S HOUSE OF ROCK,
12/02/11**

Is there anything additional you wish to add regarding nudism or anything else you would like to say?

Nudism is a difficult concept to practice, not only due to personal reasons, but due to external factors as well. As a young girl who spends a fair amount of time in public, I am subject to being harassed and hit on, as well as any other number of seemingly innocuous interactions that may make me feel unsafe in my surroundings, even when I am fully clothed and covered. It is understandable that those who may otherwise be interested in nudism shy away from it because they fear they might not be safe. It is that fear that makes nudism such an important idea to embrace. By making the body so forbidden, we also make it an object of mystery and allure. Unfortunately, there are an alarming number of people who opt out of using self-control when presented with something they find tantalizing, and the social norm is to blame the victim involved. For far too long, the solution has been to cover up the parts of ourselves that could cause offense or "instigate" assault, instead of teaching people proper respect for others and correcting their harmful behaviors. There was a time when a flash of ankle was considered obscene, and now such a thought seems ludicrous, even though all we've done is change which body parts we're supposed to cover. Nudism goes beyond just being "more comfortable." It's the beginning of a change in the social structure that not only perpetuates the sexism that generates sexual and other kinds of abuse, but dictates the insecurities and motivations of men, women and everyone else in between or outside the binary who are obsessed from the length of their toenails to the split ends in their hair. Nudism literally eradicates a barrier that, once removed, forces people to really see each other and inevitably conclude that... my god! There really are more important things than what our bodies look like and what we do to or with them.



I've been pumped for this release for a while. Since discovering this band about a year ago, I've been digging the fuck out of them, and have made it a point to attempt to make it to their shows, because they are ALWAYS hype as hell. The only complaint I could ever raise is the shortage of songs from the band. Finally, I found a temporary alleviation for this sickness- the new self-titled EP from Youngblood Records. After trading a few things with the singer in order to nab the record, I made my way home, turned on my record player, and turned up the volume...

I dare to say, after careful consideration and many broken down walls in the eyes of many kids, that this is the best slab of youth crew released as of yet. Line of Fire, Reinforce, Holding On, smoked. Brotherhood, Ten Yard Fight, No Tolerance, bit the dust. Even the likes of Bold, Chain of Strength, and the mighty Youth of Today can't touch this. Never have I come across an album so inspiring, quotable, and deviant enough from the scene in which the band participates. These songs remind me of what it's like to be a passionate, energetic, idealistic punk kid, and that's still something we can all be. These songs trigger an itching impulse within, compelling me cast off life's burden, change for the better, and take a step forward. For those who hate reading or enjoy summaries, this band is all I (or anyone else) could ever want out of a hardcore/ youth crew band. It has the mosh, the words, the riffs, the breakdowns, the speed, the truth... everything. Fast, steady drums; Thick, crunching guitars; galloping bass lines, and youthful shouts that can be understood, even without a lyric sheet. Lyrics are meaningful (and not as generic as other youth crew), non-judgmental, and intensely personal; the schizoid within is pleased. I don't care if you subscribe to the edge or not; if you

listen to grindcore, powerviolence, 90s hardcore, metalcore, '77 punk, 80s hardcore, crust punk, or anarcho punk, **DO NOT** sleep on this record. This is one of, if not THE best releases youth crew has seen in times past or present. Flawless victory for Face Reality.



NRR AT FRANKIE'S, 2/16/12

Interview with Nick Tape from Coke Bust

When did the band begin to take form? How did you come up with the name of the band? Did you take a Mrs. Doubtfire- like approach to the name? What bands inspired you to play the sound that you do?

The band started in 2006 when my friend Parsons and I wanted to sound a band that sounded like SUICIDAL TENDENCIES. That didn't work out, but the addition of Chris on drums really sped things up. All of us (except Chris at that time) loved youth crew. He was more into grindcore, fastcore, whatever. The mixing of preferences made a somewhat unique blend, I think.

The band name is stupid. Our friend jokingly suggested it and we were too dumb to think of a better one. There is no meaning behind it. Youth of Today, Heresy, and Ripcord were the three main influences.

Where do you get your lyrical inspiration?

Where do you guys stand, philosophically and politically? Why did you become (and remain) straight edge?

Lyrics come from whatever I'm feeling at the moment. Every once in a while, something will come to mind and I'll feel strongly about it... whether it's personal, political, social, whatever... I'll write it down. When it comes time to write lyrics, I just use that stuff. There's no real contrived motivation behind the lyrics; I keep it natural. I think that's the best way to go. Politically, we are more or less the same, I guess. Anti war, pro-legalization, pro-choice, anti imperialist, etc. We probably disagree on some economic issues, but socially we are all 100% on the same page. Fuck drugs- they ruin people's lives.

Who is in the band? Where are you guys from, and how does that play into the day-to-day aspects of the band? Have you guys been in bands before this? What were they, if any?

We are all from D.C. The band right now is me (Nicktape), Chris (drums -also in SICK FIX / MAGRUDERGRIND / D.O.C.), James- guitar, and Jubert- bass (also in MISLED YOUTH). I also play in SECTARIAN VIOLENCE. I was in the following bands: NO MINION (guitar), RATIONS (bass), BAIL OUT! (vocals), and GRIPTAPE (vocals).

What are some of the better bands you've gotten to play with? Where have you toured to and from? Do you have any upcoming plans for tour or a new record? Can you discuss any of those possible details?

We have played with too many great bands to keep track of and name! We have toured all over the United States- from Portland to Miami to Vermont to LA. Done a few shows in Canada. We've played all over the UK and Europe. We have a split with Vaccine coming out and we're doing an INSANE European tour this summer :)

Want to contribute to Criminal Behavior (i.e. submit review material, design, take pictures, distribute, write, interview, etc.)? Get in touch! It's hard being a one-man operation! See the back of the magazine for all corresponding contact information.

What are some of your hobbies outside of the band? Are there any stories behind them you'd like to tell (I noticed you are a Redskins fan)?

I fucking love the Redskins! I love to work out, cook food, and do healthy stuff. I collect stamps. I love to travel (touring counts and doesn't count at the same time, ya know?). I run my own business, too. Between my bands and my work, there isn't a lot of time left, though, to be honest. I'm OK with that. I like what I do. Stories... hmm... I don't know. I went to Puerto Rico with a few friends last summer and we went kayaking in a bio luminescent bay. THAT was awesome. In the fall, I love to cook awesome food with my dad and watch the Redskins lose :/

What are your feelings on vinyl and cassettes? Are they just a dying format or a viable source for music that will resurge if and when digital formats fall?

I think in punk, vinyl is alive and well. I have mixed feelings on cassettes. Some people are into them, some aren't. We make them because people want them. I personally like vinyl the best. Digital formats will never fall. I'd be willing to bet that for every physical Coke Bust record, there are ten digital versions on hard drives, haha. Think about all those kids in Southeast Asia! For the record, I 100% do not care about people downloading our music. Go buck wild. If you bootleg it, I'll be pissed, but share away. We do this because it is fun. If you like us and want to support us, paying for the digital download is a nice way of saying, "awesome" and thanking the label for putting it out.

What is the D.C. scene like? Where are some places to play on the regular? Who else do you like to play with at home? Are you as popular (so to speak) at home as you are elsewhere?

D.C. is cool right now! Lots of younger kids. We have a few consistent venues. Everything is more or less all ages, which is AWESOME. Good D.C. bands: SICK FIX, MISLED YOUTH, MINDSET, D.O.C., etc. There are lots! We aren't popular, but any show we play in D.C. at this point will have between 50-100 kids, so that's nice. We definitely draw bigger crowds in other certain cities, though. Some cities don't care about us at all, though... and that's cool too, haha.

What are some differences between the punk scenes in the U.S. and Europe? Do you think one could take inspiration from the other and better their respective scenes? If so, how?

In the U.S., things seem a lot less serious than in Europe. That can be good and bad, but it's mostly bad. Gigs are much more like clockwork in Europe. PA is never a question. Food is always at the gig. In my 9 weeks of touring experience in Europe, I've never been with a band that was paid poorly. All the shows had much more consistent attendance, and there was never a question about having a place to stay. Bands are taken care of better, for sure. I think we could learn a lot from their organization and dedication. You see a lot more older punks in Europe too. It's a great place.

What's the importance of the DIY network to current bands? Do you have any problem playing a bar? Is connection to DIY related to passion for one's band?

DIY is definitely important. It's the only way I know when it comes to handling band business. So in that sense, it's tough to really speak on. I've been involved with DIY hardcore since I was 14. I have mixed feelings on bars. I definitely wouldn't want to ONLY play bars, that's for sure.

Why do you feel many bands stick to the East or West coasts when touring? Is there a way to change this prevailing mentality? How so?

I think that more and more bands are choosing to do short weekend tours over huge national tours. This is, in my opinion, for a few reasons. More and more people are doing like... five bands at once. Lots of side projects. This means that people have to spread their time very thin. People are less dedicated to their bands, and the overall quality suffers. People don't take their bands as seriously. Bands split up as fast as they come. It bugs me. All I can say for you in Detroit is to keep doing your thing. Start bands, do rad shows, get kids involved and CREATE your own scene. Don't rely on L.A., Boston, New York, Chicago, or San Francisco to come to you. Go to them and show them what you are about.

Is there anything we didn't cover that you would like to include or say to your fans and/or my readers?

Just want to send out my love to everyone who has ever helped us out as a band. Thanks so much.



Trenchfoot- s/t 7" review

Holy shit, powerviolence and fastcore got heavy. Spazz, Infest, D.R.I., Deathrats... they're all fast, but the guitars and bass are a little light. For 200-beats-a-minute music like most powerviolence, such a thing never affected the quality (because who needs dark and heavy when the speed more than makes up for it?), but THIS is a new-ish style of powerviolence. This is darker, heavier, and more tuned down, like Amebix or Axegrinder started doing meth (and quit heroin). The speed has always been the defining attribute for hardcore, but the heaviness gives it an extra emotional edge, making the world seem just a little more hopeless, and holy shit, it rules. Trenchfoot's 7" slab of wax is a piece of a new movement in hardcore/ powerviolence where darker and louder is better. This band, Mob Rules, Heartless, and Weekend Nachos are proliferators of this new movement, and despite the heavy, hopeless beats that this awesome record has to offer, it's over before one knows it. Turn it over, and play it again, keyboard cat; it's worth more than just one trial listen.

Unplug Now- Or Is It Too Late?

Although the internet didn't exactly start off as a benevolent entity (being initially crafted for military use), it also wasn't always a cesspool of nihilists, data-collecting businessmen, and a few people who used it for its intended purpose. At one point, it was a place where people communicated more efficiently, news stories were posted, and people were somewhat civil to one another on general discussion forums. It was an unbiased, dispassionate machine not unlike a crowbar- a tool that could potentially do harm, but remained largely controlled by the user. However, the tide of the world shifted, and not for the better. Now, this beast has grown so massive and pervasive that it is now nigh-impossible to avoid being forced to plug in to this interconnected system of communication. This would be a harmless connection, if not for the money-hungry suit-and-tie guys who swooped in and interfered in this otherwise nontoxic communications system, using it to gather and segment personal data in order to sell more products and make more money. In other words, this now-malignant system strips a person/ product/ culture of its humanity and converts it into bits of data to be used to further a profit-driven agenda- even as loathsome as mankind is, this calculated, cold disassembly of humanity sends an eerie chill down one's spine, inducing fear beyond the point of no return. Our interests, our art, our clothing, our quirks, all removed from the whole of our individual selves, and used to

sell, sell, sell, as though these things never had any meaning beyond the profit motive. It has primarily been social networking websites disrupting the original purpose behind the internet, bringing in the bulldogs of the corporate world, conscripted to drain a resource, extract profit, and move forward. That's all that the likes of Facebook, Twitter, and Tumblr serve to do- act as a common ground for interests/ art/ lifestyles to be discussed, in exchange for advertising revenue. The problem is that these artists have to plug in to the proverbial machine and have the humanity stripped from their work to use this common meeting ground. Often, all that's left is a shell of the potential magic of a person's art. A life's work, claimed to be held so dear, essentially sold off to some asshole in California as another few bucks in the pocket of a nameless, shapeless, non-existent (in the physical sense) empire. This venture profits from all of the advertising revenue brought in by those trying to expose themselves and their art. These artists become one with this entity by communicating to all those "fans" in a nameless, shapeless, inhumane fashion (humane here meaning that which is ascribed to a human). This mass communication erases that which makes art ART, and rather than benefitting a mutually agreeable organization that supports art for what it is, the only beneficiary is a slick-dressed, shit-eating corporate mogul who cares for nothing else but the money you bring in for him or her.

Unplug Now, or Is It Too Late? Continued...

All of this anti-community capitalist action feeds an endlessly extending machine that breaks everything down to binary code, readily co-opting another honest, humane, tangible community. Drink the purple Kool-Aid, and stick the feeding needle into your vein...

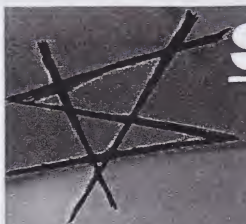
As a side note, I must mention that I, too, am connected to this machine- it would be a hypocritical lie to say that I'm not. However, bear in mind that the primary goal of my writing/ fanzine/ life's work is to create open and honest communication. My work is never without a personal touch, and there is not one piece of emotionless, overly elitist writing I have ever written. I am not a nameless, shapeless, greedy, non-existent entity. I'm connected to this machine, yes, but I refuse to feed it by stripping my work of the emotion I put into it. Every donation, thank-you, suggestion, contribution, piece of input, assistance in promotion... every one of those things is something I accept and appreciate with whatever heart I have. If you're willing to give me a piece of yourself by giving your time or money to me and my little publication, I'm willing to share with you my work and therefore, my emotions. The creation of these relationships is the reason why I do what I do (beyond that of satisfying a personal need). If you're human and willing to show it, arise, and quit feeding the machine that feeds us shit.

If you are a nameless, shapeless entity that believes my zine is just another product to consume, then I have no use for you, as a reader or a fellow human being.

Until the day comes when we can fully unplug, keep any useful personal data off the grid; do not be another useless, decoded, broken-down consumer that submits to the bombardments this machine attempts to shove down our collective throats. I am man, I am human, I am a singularity; as long as this machine wages war on me, I'll fight like hell until I die.



**PROFESSOR, PLAYING AT
FRANKIE'S INNER CITY IN
TOLEDO, FEBRUARY 16TH**



SECTARIAN VIOLENCE

POISON

PLANET

on tour together!

Trans-Atlantic SxE
80s style hardcore
w/ members of Coke Bust

Chicago XVX
HC crusaders



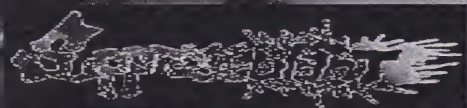
SCUM

Local dis-noise punks

PUBLIC SEX

Downriver hoodlums

Not Ok.



Border hopping Windsor punks

Local depressed hardcore

@ The Halfway House

13367 Loretto St.

Detroit, Michigan 48205

JUNE 10TH

7 pm All ages



RENOUNCER AT THE BEARCAVE, 3/25/12



PUBLIC SEX AT CROSSROAD'S, 4/6/12

Come Out Fighting- Youth... Or What's Left of It CD review

It's strange that this kind of punk has never been appropriately classified... it seems that it would be a genre done time and again. Not so; Come Out Fighting doesn't sound quite like any other band. Innovative, maybe not so much, but they are different, and a little deviant. This record is two parts youth crew, one part melodic hardcore, and two parts 90s hardcore. Gang vocals, fast, chugging lead- rhythm guitar, blistering drum beats, melodic vocal styles, breakdowns, and introverted lyrics are what make up this band. I must say, the band puts on an energetic show, and that energy translates well into the studio. It feels as though the punk rock jock just became self-aware, renounced his oppressive and elitist ways, and began trying to get his friends back. That being said, no member of the band is actually a jock; in punk and hardcore, we are ALL fucked-up weirdoes drawn together because of a shared musical passion, and we fail to fit in elsewhere. Onto reviewing the tunes now...

Lyrical content has a central focus, but covers a wide spectrum: "Last Ride" is about the JFK conspiracy as a narrative rather than a government cover-up (as some anarcho punk has undoubtedly suggested before); "Max Pain" is a community support song; the final song on the album "Too Many Bros at the Brodeo" is a self-deprecating tune about the stereotypes of and within hardcore; the only reason I haven't keeled over in laughter is because of how true the song is. **For real, up the cunts!** The double guitar approach gives the band a full sound, lending

a boost of power to the hardcore riffage that might otherwise be lacking. The bass is appropriately audible, a distinct change from most punk, where it's often difficult to discern. The punchy bass lines help the band's sound, too; I'll commend the audio engineer on that one. The vocals are clear and melodic, possessing a great degree of power. This is a well rounded group- sound, influence, and personality wise. This is what makes a band **A BAND**.

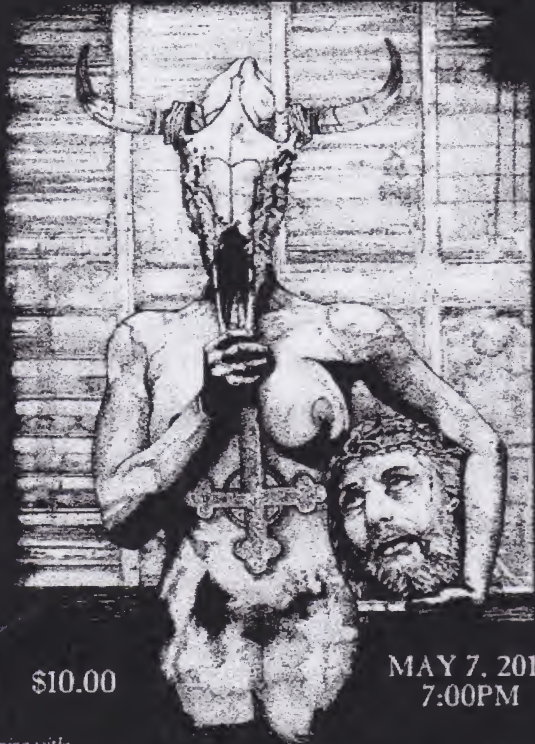
This is among the better recent Michigan-based hardcore releases. Deviant, engaging, and thought-provoking, this band ought to be spinning somewhere in your house, be it the living room, garage, car, or bathroom stereo. It's floor-punching, wall-breaking hardcore that leaves the building intact.



**REACT PLAYING AT FRANKIE'S
INNER CITY. 2/16/12**

WITHDRAWAL HOLLOW EARTH

SPRING TOUR TWENTY-TWELVE



\$10.00

MAY 7, 2012
7:00PM

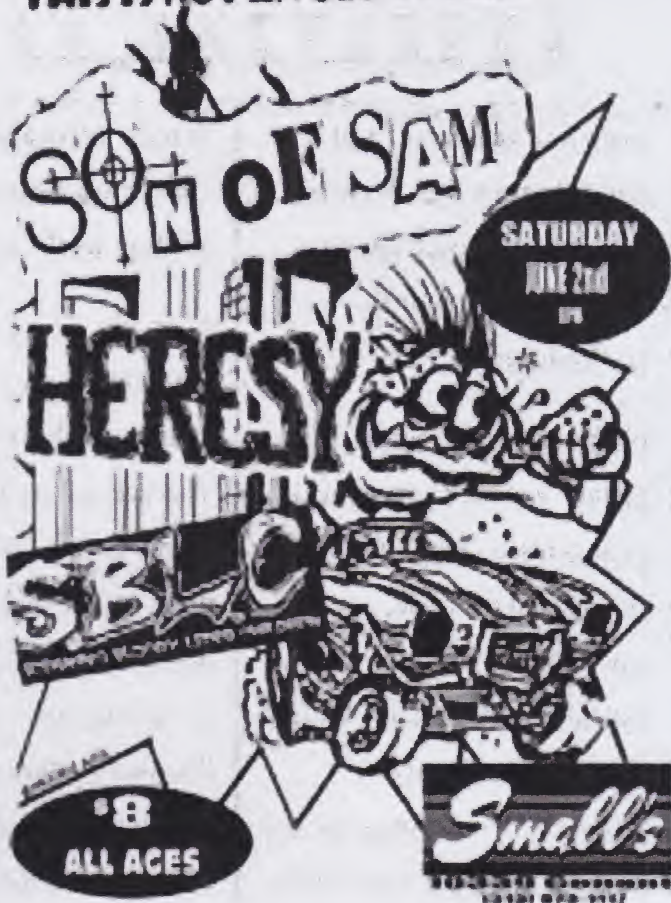
Performing with

**Sagan Youth,
React, & Failed**

Launch Board Shop
1200 S. University Ave.
Ann Arbor, MI 48104

A329 RECORDS - PANIC RECORDS - STATE OF MIND TOURING

THIS IS NOT AN OLD FLYER!



**HOLLOW EARTH PLAYING AT THE
HALFWAY HOUSE, 3/7/12**



**SAWCHUK PLAYING AT THE
HALFWAY HOUSE, 3/7/12**

INTERVIEW WITH PROTESTANT

Who's in the band, and what do they do? How did you come up with the name? Are you anti-Catholicism?

Brian - drums / vocals; Chris - guitar / vocals; Cory - vocals / guitar; Jesse - bass / vocals.

We needed a simple, one word name. We like Rorschach. Protestants built (ruined) this country.

Whatever that implies, no, we [aren't], though it's one of the sillier versions of western religion/ Christianity.

You've put out cassettes, CDs, and vinyl records. What's your preferred medium and why?

Yep- vinyl. Though we all probably listen to music digitally the most, we all grew up on records, and buy them first and foremost. Vinyl is by far the best physical format, hands down.

Artwork, tactile experience involved, etc.

What's Milwaukee (and Wisconsin as a whole) like, scene-wise? Community-wise? Is Wisconsin as plagued with cheese and Scott Walker as the media makes it seem?

It's pretty active for how few people we have; I mean, Milwaukee has 600,000 people or less and there are countless bands, and in the summer, like a show every day.

The 'scenes' are pretty split up to some extent, but overall, everyone seems to find people to play to. The other big(ish) cities do their own thing for the most part, but Appleton and Madison have their slew of bands/ shows and such, as well and people make the rounds, especially in the summer.

Plagued by cheese? I like cheese! (The vegans in my band don't). Are we a mostly rural/ suburban republican state? Yes. The difference in a few miles ideologically once you leave the cities is pretty insane. Scott Walker is a weasel. So much of the state only cares about how high their taxes are while kids in Milwaukee can barely read and have nothing to eat. People who support him and the rest of his union busting cronies the nation over are garbage, pure and simple.



FROM HELL AT THE HALFWAY HOUSE, 3/07/12

What are some of your influences? You play a newer style of hardcore that's a lot darker and moodier than most punk; was this deliberate, or a result of unplanned evolution?

Hmm- we like stuff from all over the place, to be honest. We all agree on a basic genre of hardcore/ punk, I suppose, though again we probably each hate the other guys' favorite band.

Nothing is deliberate per se. We just write what we do, I guess. If it's 'too Pennywise' it gets tossed, but you'll find weird melodies beneath the stuff we do if you listen close.

How often do touring acts hit Milwaukee? Have you opened for anyone notable? If you did, do you have any special stories about your encounter(s), good or bad? If so, please divulge them.

All the time; I mean, some big tours and some awesome bands alike skip us, but we (see above) have shows all the time here. Bands from everywhere play here, as the multitude of bands from here have connections the country/ world over, since many tour or have.

Hmm... notable? You'd have to be more precise, but I guess TRAGEDY, MODERN LIFE IS WAR, THOU, and WITCHCRAFT are notable. We've played a lot of shows over the years, and we've liked most of the bands we've met/ played with, I guess. There have been assholes, sure, but mostly due to the fact that they were playing with us, a hardcore punk band, and we had nothing in common with them. Then again, lots of punks are shithheads too. AMAROK from California are the nicest people on earth. There ya go.

What is it like running a label (Halo of Flies)? Does it aid in promoting your music, or is it more of a drag on the band than it is a benefit? What's your favorite record that you've pressed, and why?

It's insanely time consuming and non-stop. I work on the label about 35 hours a week. Still, it's fun and I love it.

Yes, of course. I'm already talking to people about bands/ records all the time, so promoting Protestant comes with the territory, as it does [with] any band/ release. Though of course, I do all the same stuff for the band as well, so it's hard to separate them sometimes, as far as telling people to get stoked on it. A drag? Not sure what you mean, but I think the label benefits the band for the most part.

God, I have no idea. I really like a lot of them, even after a few years. Recent stuff has been especially rewarding, but I don't have a hands-down favorite.

How is the Midwest different from the rest of the United States, from your observations and experiences, in punk and in regular life? Why should a touring group play around here?

It's better. More open minded to some degree, a bit more lost and desperate. I like certain pockets of the coasts I have seen, but I like it here. Look, America is a vacant wasteland for the most part. Gas stations and bullshit as far as the eye can see. At least here we have a little space and actual seasons.

Why? Kids are usually into shit; they're less jaded, or so it seems.

What local bands are your favorites? Have you played with any of them? What are a few places to play in the greater Milwaukee area for bands in need of a place to play in Wisconsin?

NORTHLESS, GET RAD, ENABLER, HOLY SHIT!, NO BRAINER, MOON CURSE, IRON CAGES, CALL ME LIGHTNING, the list really goes on. Yes, we've played with all of them.

Houses: (Ground Zero, the Paper Trail, etc.), the Borg Ward, Quarters (21+), the CCC, etc.

Anything you wish to add?

We have records and shit.

www.protestantmilwaukee.com. We have a split 6" coming out in like two weeks (with SUFFERING MIND from Poland), and plan on touring this fall. New LP out in 2013, I guess.

Come to Detroit/ MI soon! You'd be most welcome!

Ok, maybe in October. ;)

How do you feel Protestant fits into this Milwaukee scene?

Well, I guess we fit in; we play somewhat rarely here, maybe every month or two. But we are friends with most everyone to some degree. On the other hand, we are all older and make fewer shows than we used to due to jobs, houses, etc. We're kinda grumpy old men to some here, I would imagine.



Axe Ripper is a new up-and-coming melodic metal band out of Detroit; imagine Megadeth circa 1990, playing Sodom's music with a unique tinge, with John Bush in the early days of Armored Saint on vocals. Even that is only a shell of what Axe Ripper is and represents.

The new full-length CD "Welcome to Detroit Destruction" is officially out on Pirated Records now! To order a copy, either contact the band at the e-mail address listed below, or to order from Pirated Records, write/ e-mail at the addresses listed on the back of the 'zine. Here are two music videos that they've done for a taste of the album.

Losing Streak:

<http://www.youtube.com/watch?v=aIPnhk3VsAw>

(Welcome to) Detroit Destruction:

<http://www.youtube.com/watch?v=VnZNRZwfSnA&>

To contact the band, e-mail/ go to:

hashthrashers@gmail.com

<http://axeripper.bandcamp.com>

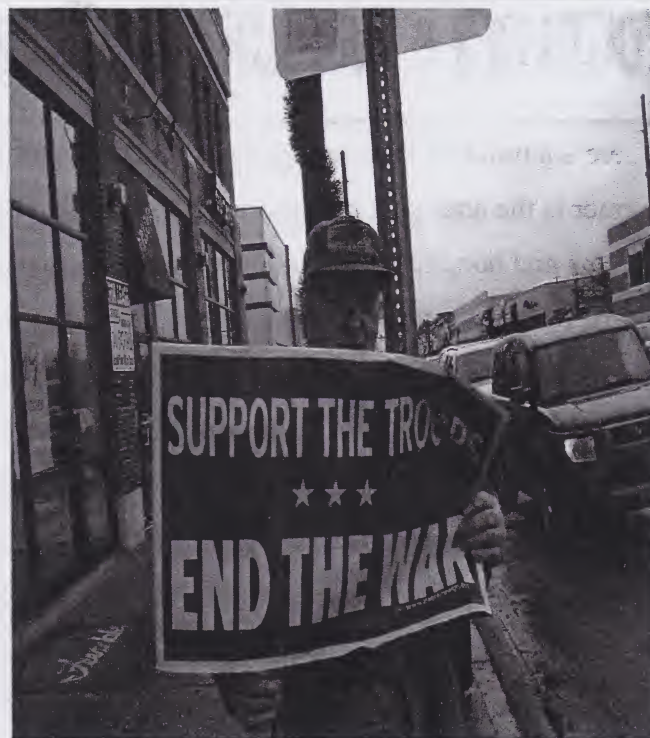
<http://www.reverbnation.com/axeripper>

<http://www.facebook.com/axeripper>

Confusion- In the Streets & At Home

What the fuck has been going on in this country lately? I'm acutely aware that the U.S. has begun to lean more towards totalitarianism, with our elected representatives beginning to possess an absurd level of party loyalty and ignoring their constituents. As of late, however, there's been a heavy blitz of civil disobedience, grassroots political action, and relevant information thereof.

The Occupy movement (though not successful to the extent desired by its perpetrators) has inspired a new breed of thought nationwide- the thought that maybe there's a shot for the disenfranchised, disillusioned citizen to create political change. In the last fifty years, the citizens of the United States have been party to a systematic increase in media-perpetrated distractions and a decrease in the intellectual status quo. Meanwhile, forward thinking and positive change have reached a quick sand pit. Apathy has given way to disenchantment and steered citizens away from anything that could change the way the world works, leading to a citizenry with a dualistic high/ low self-esteem, extraordinarily high levels of introversion, and negative anti-social behavior. Though change often comes internally, change happens externally, in the world that exists apart from the mind. The Occupy movement was the first modern national movement to create a crack in the foundation of this apathy; it's a sign that hope is still in the air for the people of the United States and the very broken political system it has in place. Direct action, civil disobedience, and grassroots politics are



not dominant, but still remain in sight. They are signs that there are those willing to forego the comforts of modernity for a heaving bosom that can lead to a greater good. If the spell of disillusionment can be broken and inspire activity, the current political system will begin to fracture, leading to more parties trying to seize political power, weakening the grasp of control for the Democratic-Republican-Corporation monopoly. If animal and environmental activists can create a level of change through damaging infrastructure and the corporate bottom-line, perhaps citizens can create rust in the iron fist of the current government system. It's distant, but distinct. Take a positive step- make your own fucking change.

DISPOSABLE SOCIETY - DRINK & FIGHT REVIEW

There's a thin line between bar punk and party punk: The former is the annoying background noise reeking of failed dreams and nonexistent ambition, mixed with the odors of weed, whiskey, and wanderlust. Bar bands don't do shit aside from playing the local bar, writing a few songs, and possibly putting out a CD. Conversely, party punk is good old misanthropic punk mixed with these aforementioned aromas. One has potential, while the other shits all over it, killing any such opportunities within. Simply put, party punk goes beyond the local bar or hometown show space, and bar punk does not. Disposable Society, despite consisting of members who are anchored down in Michigan, is one such party punk band. The music is angry, bitter and discontent enough to be more than just another bar band barking the same tired shit.

This band's sound is heavily influenced by 80s Detroit punk, and some harder Brit punk like Blitz, GBH, and Discharge (then again, everyone loves Discharge). It has gang vocals, sing-along choruses, and shout-outs resonating of hometown pride akin to that of Detroit and Pittsburgh (places where outsiders see no reason to be proud of being from said place). The vocals are raspy and rough around the edges, perfect for this hoodrat style of punk rock. Drums are mid-tempo; neither remarkable nor detrimental to the sound. The guitar and bass are unusually tight for this UK 82 influenced style of punk. I didn't bust a load listening to this, but I heard some gnarly hoodrat punk rock. Probably worth the cash, definitely worth a listen.

TRIPLE CROSSED - TRAPPED LIKE RATS DEMO TAPE REVIEW



This album fills the gap between youth crew and 80s hardcore, possessing much that sets it a notch above youth crew and 80s hardcore contemporaries. It has an incredibly punch-y bass tone that sounds a lot like the bass in Choking Victim songs, twangs and punches alike. Such a thing is not often the primary distinction for an 80s hardcore band, but it is for these Twin Cities speed freaks.

It's high energy, stop-and-go, done-in-a-minute hardcore- the kind of hardcore that existed prior to windmilling, Henry Rollins-wannabe macho jocks and their subsequent takeover of the pit. This is some killer punch-and-crunch hardcore (punch in the bass, crunch in the guitar); along with In Defence, Triple Crossed is one of the more enjoyable Twin Cities punk bands to play out as of late. Fucking stellar.

DEMOS AND MISCELLANEOUS REVIEWS

DEMOLITION- DEMO 2012

This is youth crew done fuckin' right- I can't get enough of these four songs. Gritty, raw production is a large factor as to why this demo rules so hard. The distant, strained vocals are laced with enough misanthropy to be a real punk record, rather than some jock hardcore production. More closely related to original youth crew, the lyrics are very catchy and quotable, the picturesque set of words to accompany a gang pile around the mic during a live set, with twenty or thirty people singing at the top of their voices. It says something when a band as immersed in tough guy hardcore culture as this one churns out energetic slam-dancing punk rock. If there's a new band to jock (no pun intended), it's this one. Stage dives and high-fives forthcoming.

SCUM- NUCLEAR WINTER EP

This is a step up in songwriting from the demo, a statement indicating that the band is vinyl worthy. This is a notch above the songs on the demo, the title track being most indicative of this improvement. Although an obligatory Discharge cover is included (it's impossible to fuck up covering Discharge), the rest of the tracks are raw D-beat noise punk at its best. The vocals are removed and distant from the music (it sounds like there's a noticeable distance between the singer and the mic used to record the track); it seems to work in their favor.

The ominous, moody guitars are higher echelon than usual for noisy D-beat; the intro for the title track is straight up scary as fuck. The bass is suitably audible, contributing to the ominous sonic waves of the band's sound. The drums are straight D-beat done diligently, no more, no less. I'm not a fan of the Discharge cover, but the magnitude of "Nuclear Winter" makes up for that concern. This is a killer EP; I'm hoping to see a 7" from these Scum-bags sometime soon.

EIGHT BALL DEATH-THREE SONG DEMO

It's hard not to love this band based on the name and the cuddly-bear nature of singer/ guitarist El Toro. After a couple of live shows, I saw that they had a solid sound. Sure, it's drunken party punk, but my expectations for such a genre are low, so it's above average for the genre, even for this lo-fi, raw, hard to hear demo. For a band putting out its first recordings, this level of quality is about par for the course. Not earth-shattering, but still a fast, goofy band to get drunk and pit to; in short, they succeed at what they do. It's no Suicidal Tendencies' first album, and would be better compared to the Plastic Boyz' first demo. It's lo-fi thrash-y punk- nothing to go crazy for, and worth listening to anyways.

DEMOS AND MISCELLANEOUS REVIEWS

FOLLOW THE LEADER- 2011

SIX SONG DEMO

What does one imagine when thinking of hardcore? Everyone's answer is different, but there are common attributes that might come to mind: Introverted anger/ frustration with simple lyrical rhythms, powerful guitars, alternating slow/ fast drum beats, memorable choruses, breakdowns, a proletariat lean, and moshing. Though this describes most 90s style hardcore bands, the scene still has a great deal of diversity. There's a natural, effortless anger in the vocals; guitars are powerful and chugging, barreling through mid-tempo and sub-powerviolence tempo beats with matching energy. The band also raises a thought- provoking question in one song... "Where Is All the Violence in Powerviolence?" Instead, I would ask "Where's the Brutality in Hardcore?" Not knock-down, drag-out fist fighting, but energetic, bruise-inducing moshing. This is stellar 90s hardcore with power and sometimes speed; keep your eyes and ears peeled, kids.

SHATTERED BADGE- TEN

SONG DEMO TAPE

This is hard to find, angry as fuck noisy hardcore punk. One thing I respect about this band is that it's spread by word-of-mouth and trade; no Bandcamp, Facebook, Myspace, not a trace of its existence beyond a few vague references. There's something positive to say about a band untainted by the digital revolution.

The songs are short, intense blasts of fastcore noise with a furious, fuming vocalist; while not exactly off the beaten path of punk rock, the band is strangely catchy and has distinguishing elements beyond being unavailable on the internet. The songs are a relic of times past, in that they sound like an 80s hardcore band from a town that never got noticed- what more could you want out of a noisy punk band? Track down a copy of this tape, if you can; it's worth the search.

DON'T LOOK DOWN/ THE DESTRUCTORS- JE SUIS RADIO SPLIT CD

The first band on the CD (called Don't Look Down) is a captivating mixture of the Buzzcocks' melody and Blitz's anthem-y British Oi!/ street punk that could very well have been at home in the original era in the early to mid-80s. This is catchy and fun stuff- though related to the Destructors' songs, it manages to steer clear of the drudgery present in political songs, opting more for proletarian themes than politically charged ones. I'll expect to hear this on a stereo at a punk house party.

Now for the Destructors' contributions: These tracks are more reminiscent of the original U.K. punk invasion sound, instead of the street punk politics-laced themes. All the songs from the Destructors side take influence from bands like Sham 69, Stiff Little Fingers, 999, etc., while carving a unique message into the music. This isn't the usual garage-y, UK-82 influenced Destructors stuff, but it still has that unique fuzzy garage- street punk sound- either you like it for what it is or you don't. Thumbs up, just not WAY up.

DEMOS AND MISCELLANEOUS REVIEWS

Vivisect- Anarko Not Peace Punk demo

I thought this band was from Britain upon first hearing 'em. The singer sounds British, the layout is classic anarcho punk, and it's on a cassette... my judgment was not an ill-informed one. Eventually, I discovered they were from Houston, not Great Britain. I was elated upon discovering this, because it meant they might (and did!) play Detroit. They had everything a good anarcho (not peace) punk band has; would the sound match the imagery?

This is a hell of a "demo" (more like a full-length!). Imagine Conflict getting even more pissed, tightening up and tuning down their instruments, and being a three piece. Despite lacking originality, the songs here are memorable, more than most innovative groups can say. Who gives a shit how unique a band is, if the music flat out sucks? Conversely, who cares how generic your group is, if it's fucking good? Vivisect is much more realistic about the leftist, politically-laced lyrics, instead opting for pragmatism and a self-preservative perspective, one acknowledging that non-violence doesn't always work. It's a crusty contradiction (fuck you, Starburst). Without getting in-depth, suffice it to say that my politics are more aligned with the Vivisects and the Malcolm X's of the world than the Mob's and Martin Luther King's of the world; that alone made this demo even better. The album begins with their mission statement/ intro song "This ain't peace punk, we mean war", and jumps into seven more pointed, blunt songs that stand up and fuckin' shout, concluding with the Axegrinder cover "Grind the Enemy", putting a FAR better spin on it than they ever could.

If you're into any anarcho punk, pick this up ASAP. This is one of the better punk demos to come out as of late. If you're a crusty and you don't rep this band, you're fucking up.

SOLID SNAKE- PISSSED OFF DEMO

I knew I would enjoy this record at least a bit, if nothing else for the name of the band (I am a long time fan of all things Metal Gear). After examining the band online, there seemed to be nothing to dislike, the band being straight edge, atheist, and from a town near and dear to me. Following a front-to-back listen, would this be a Codec Moment, or Snake's Revenge?

There's something to be said for "Pissed Off": It's deviant from the usual 90s hardcore known and loved by many. Despite this deviation, is it actually good? It's alright, but it doesn't hit the mark of being groundbreaking or captivating. The vocals are what set it apart and simultaneously hold it back. It's raspy and deep, sounding like a random take on a Skitsystem or Gasmask Terror record. Instead, it's a Michigan hardcore band. The lyrics... they're the kind of thing to expect on any hardcore record, but more anthemic. It's the sort of thing where one would find a small core of fans singing all the words to most of the songs during a set. The music is formulaic 90s hardcore; if you enjoy Earthmover, Blood for Blood, new-era Agnostic Front, Hatebreed, or Terror, you'll dig this. Worth listening to, but not exactly new or refreshing.

DEMOS AND MISCELLANEOUS REVIEWS

HARDWARE YOUTH- MIAMI STYLE EP

I'm surprised there has yet to be a fest called Sausage Fest; at the very least, it would generate discussion and therefore promotion. Speaking of sausage fests, hardcore is a **GIANT** sausage fest, more so than punk, ska, hip-hop, or metal. The women involved in hardcore are few and far between, and such gender isolation is a tragic misfortune. Though this is not a place to discuss such an issue, gender gaps are an issue in punk and hardcore, and it's awesome to see a band like this break that barrier. Side note: Shout-outs to female punks from Michigan: Sara Schmittroth, Anna Atanassova, Ramona Shureb, Stefania Ramirez, Michelle of H.L.A.L. Booking, Jill Bishop, Christine McCollum, Alejandra and Zoe from the Trumbullplex, Madison from Cloud Rat, and anyone else I forgot.

This is classic 2-step youth crew-style hardcore from the East Coast. Singer Nicole has a very demanding presence in the music; the only noticeable difference from that of a male is that her voice is shriller, but not enough so to derail the music. These songs are very catchy, especially "Word to the Wise", managing to maintain a balance of speed satisfactory to punk and an amount of mosh brought satisfactory to hardcore. On a separate note, this is the first Miami punk/hardcore band I've heard of (I'm certain there are more, but I haven't heard of them). Most hardcore and punk bands from Florida are from the north end of the state- Jacksonville, Tallahassee, Gainesville, etc. There's both something new and something used here- overall, a pretty damn fine EP. Also, the band name is fucking awesome. Check this shit, you will not regret it.

BULLSHIT TRADITION- EMPTY EYES DEMO

As of late, vegan punk bands have made their mark in a very crucial way- they have evolved from the cheesy, takes-itself-too-seriously (acronymed as TITS, by the way) Earth Crisis wanna-bes. Now, bands like Poison Planet, Noose, Captive Bolt, and Dropdead are growing in exposure and popularity (and deservedly so, because all of these bands rip). Chalk up another such group- a band from Vermont called Bullshit Tradition. Can the northeastern U.S. compare to the rest of the world for vegan-core (that is: punk with a vegan-influenced approach to life)?

IT CAN! This "demo", though it too has cheesy moments, rips as hard as a professional album. Bullshit Tradition's sound is a concoction mixing three parts Tragedy and one part Earthmover (for the latter band, it's in the guitars). Epic at times, the songs can also be very heavy and angry, the energy remaining throughout all of the epicness (note: epic here is used to refer to a longer song and not the contemporary meaning of epic, as is often used on the internet). The standout track is undoubtedly "There Is No Hell but War is Close", ripping along like melodic crust does, and ending with a humorous audio sample about dropping napalm. There's little else to say about Bullshit Tradition, other than this demo is a fucking ripper, one that resonates heavily with the likes of Tragedy, From Ashes Rise, and Dresden. If you like those bands, you'll love Bullshit Tradition. If you don't like said bands, it's still a fine demo.

NEW RELEASES

Bloody Phoenix/ Question- split EP on Six Weeks
Noose- War of All Against All 7" on React!
Dresden- Extinguish the Cross 7" on Profane Existence
Hollow Earth- We Are Not Humanity EP on Panic
Sectarian Violence- s/t 7" EP on Grave Mistake and Conflict of Interest demo self-released
Nightbringer- Fight Like Hell 7" self-released
Final Assault- Viimeinen... 7" and ...Yllatshyokkays 7" on Outcast
Krang- Sounds of Death LP on Sacred Plague
Axe Ripper- Welcome to Detroit Destruction on Pirated
Great Reversals- To the Ends of the Earth 7" on American Enemy
Break Anchor- Black Hearts and Blackouts on Paper + Plastick
Oiltanker/ No Tomorrow split LP on Profane Existence
Appalachian Terror Unit- Black Sands 7" on Profane Existence
Poison Planet- Boycott Everything 12" EP on Third X Party
Dip Shit System- demo CS self-released
Opposition Rising- Aftermathematics LP on Opposition
Sickoids- LP on Residue
Cop Problem- s/t EP on War Torn
Koffin Kats- Our Way and the Highway on Sailor's Grave
Shitfucker/ Reaper/ Perversion/ Anguish- Detroit's Filthiest split LP self-released
Rape Revenge- Paper Cage 7" on To Live a Lie

UPCOMING RELEASES

Wells- 7" on American Enemy
Napalm Raid- Mindless Nation 12" EP
Not Ok- EP/ CS self-released
Nocturnal Fear- new CD on Moribund
Face Reality- 7" on Back to Back
Civil Disobedience- Discography self-released
Public Sex- CD self-released
Punx Don't Drink Volume II on Third X Party
Direct Effect- s/t 7" on Get Outta Town!
Truncheons- 7" on Distort Reality
Beartrap- Sleep Eradication on To Live a Lie
Stab- Nation Rising 7" on Painkiller
Citizen's Arrest- Soaked in Others' Blood 7" on Painkiller
Terror- Live By the Code LP on Reaper
Traitor- Shadowheart EP self-released
Bearfoot/ Traitor split CD self-released
Freedom- United States of Mind demo cassette on Iron Mind Crew
King- Midwest Monsters CD on TBA
Deviated Instinct- LP on Profane Existence
Solid Snake- new EP
Spine Buster- Radical Expression of Violence EP
Homelife- Translation LP on Bermuda Mohawk
OFF! - self-titled LP
Coke Bust/ Vaccine- split EP
No Submission- s/t 7" on Get Outta Town!

FRANKIES, 02/16/12: FRANK & EARNEST, REACT,

NRR, AND PROFESSOR 02/16/12 SHOW REVIEW

I was super-stoked about this show; playing were FOUR previously unseen bands, three of which were from Toledo, an area I had yet to explore. What was to dislike, especially this being a well-promoted local show? Nothing at all.

This was one of the better shows I've attended since Riot Fest in October and a house show in Pontiac a week after that. All the bands brought it, even the stray non-Toledo (Lansing) band, Frank & Earnest. Though they leaned towards melodic punk rather than full-blown hardcore, they still managed to greatly succeed in doing what they do best. I don't like much in the way of melodic punk, but even I can see that Frank & Earnest is talented and well-versed in the art of punk. It's another band that falls under "They're good at what they do, but I don't like what they do". However, Frank & Earnest definitely has value that's worth seeking.

Next was React, who had replaced Detroit band Poison Tongues at the last minute. Playing violent, furiously pissed hardcore, they angrily brought the mosh and the fans to the show. Alternating intense powerviolence and breakdown hardcore, React was utterly intense from beginning to end. Holy shit, this band was pissed the fuck off, and I loved it. Their EP did not quite convey what they portrayed live, and for this, I'm glad I got to see where the band shines before rendering any lasting judgment about them. React is backed, hard as FUCK.

Next was NRR, another Toledo group. They play darker hardcore that doesn't let up on heaviness, speed or breakdowns. They were seriously energized for this set, and it showed. The singer was radiating with fury, and the guitars galloped like it was breakneck speed punk. I wish they would release a hard copy EP or LP; they absolutely deserve the acknowledgement. Dark hardcore with mosh, speed, and Toledo blood? Sign me up for an annual subscription.

Closing the show was Professor, an exemplary youth crew band lacking a significant amount of show playing. From what I heard and saw, they don't need more experience- they've already crafted an energetic, vivacious vibe present in both their live set and in their "Corientation" EP (more on that record later; short story- it rules). Only exemplifying a great set, the lead singer got on stage dressed in a full professor outfit, clad with sport jacket, turtleneck, long pants, and scraggly beard. This was no ordinary square university professor, however; he had all the energy of Bold, Judge, and Ten Yard Fight combined. The night ended with the band's signature song "FAFSA", which really got the crowd moving and singing.

Youth crew got its unity back, and Toledo has a nice niche of hardcore crafted. More Toledo shows and bands, please!

DETROIT AREA SHOW SCHEDULE

- May 2nd Lt. Dan, Agitate, Bruxism/ Dead Church, Six Brew Bantha, Faction Disaster, and Total Hipster Crusher at the Halfway House in Detroit
- May 2nd Code Orange Kids, Defeater, and the Great Reversals at the Magic Stick Lounge in Detroit
- May 3rd Tides of War, Virginia Wolf, Forsaken the Fallen, Timelapse, and Strength in Misery at the Halfway House in Detroit
- May 4th Against the Grain (CD release), The A-Gang, Wilson, Beast in the Field, and the Dewtons at the Magic Stick Lounge in Detroit
- She Likes Todd before the show and Voice of Addiction after the show, both at the Garden Bowl
- May 4th Scum, D.S.S., Burnt Offerings, and American Gothic at the Tree Fort in Lansing
- May 5th Spick of It All, U.D.I., Minus 9, and Follow the Leader at Corktown Tavern in Detroit
- May 5th Traitor, Steamroller, Virginia Wolf, Solid Snake, Dead Church, and Grizzlies at Transitions Skate Park in Dearborn Heights
- May 5th Wilson, Jehovah's Witness Protection Program, and Snakewing at Woodruff's in Ypsilanti
- May 5th Disposable Society, Gimme Crack, Dumpster Dive Alley, General Bastard, Badcocks, the Bitters, GROG, Caustic Attitude, Face of Violence, and Rabbit Ain't Lucky at Union City Studios (906 Woodbridge St.) in Flint
- May 5th Taozins, She Likes Todd, Voice of Addiction, SNAFU, Total Hipster Crusher, and Trace the Veins at the Chinn House (contact the Chinn's for directions)
- May 5th La Dispute, Balance & Composure, All Get Out, the Sainthood Reps, and Reverend at the Magic Stick in Detroit
- May 6th She Likes Todd, Voice of Addiction, Society Kills, and Dynaflo at the 36th St. Lounge in Grand Rapids
- May 7th La Dispute, Cain Marko, and Heavier than Air Flying Machines at the Pyramid Scheme in Grand Rapids
- May 7th Withdrawal, Hollow Earth, Sagan Youth, React & Failed at the Launch Board Shop in Ann Arbor
- May 9th Slaves to the Pavement, Youngblood, Kill Whitey, Highwater, and Shane Firek at the Rack N Roll in Riverview
- May 10th Thee Nodes, Lt. Dan, Agitate, and Bruxism at the Bird Alley in Jackson
- May 11th Borrowed Time, Perversion, Demon Bitch, and Hordes at Mac's Bar in Lansing
- May 11th Karmic Lava, Karalavera, Bison Machine, Wormfoot, and Megaton Hammer at the Blackened Moon in Lansing
- May 11th Faction Disaster, Scorned Deity, Bruxism & All Odds Against at Corktown Tavern in Detroit
- May 11th Tension Head, Choking Susan, the Dreggs, and Crashdollz at Small's in Hamtramck
- May 12th Destruction, Vital Remains, Warbringer, Pathology, Nocturnal Fear, Genocya, and Flesh Eating Flesh at the Blackened Moon in Lansing
- May 12th The Meatmen, Child Bite, and the Bitters at the Pyramid Scheme in Grand Rapids
- May 12th Rat Scabies & Brian James, Detroit 442, & Snake Oil Slick at Corktown Tavern in Detroit
- May 12th Fires in Japan, the Slammin' Zeros, Aggro or Die, and Dick Hickey at Northern Lights Lounge in Detroit
- May 12th Bonded by Blood, Kittie, Blackguard, and the Agonist at Blondie's Nightclub in Detroit
- May 13th Granola Add Bacon, Green Room Rockers, Danny Rebel & the KGB, The Missing Peace, and the Dandelion Brigade at the Rack N Roll in Riverview

DETROIT AREA SHOW SCHEDULE

- May 13th Hollow Earth, Sunlight Ascending, Clockwork, and Not Ok at the Bearcave in Detroit
- May 16th Comeback Kid, Rotting Out, Lions Lions, and React at Frankie's Inner City in Toledo
- May 16th Vice, Our Time Will Come, King of Monsters, Written With Blood, and Out of Step at the Halfway House in Detroit
- May 17th SNAFU, Rad Company, Trace the Veins & Sharkfist at the Crossroad's Bar & Grill in Ypsilanti
- May 18th Rob Zombie, Megadeth, and Lacuna Coil at the Deltaplex Arena in Grand Rapids
- May 18th Mustard Plug, Two Cow Garage, We are the Union, and Knockout at the Magic Stick in Detroit
- May 19th Mustard Plug, Two Cow Garage, Knockout, and Murder Party at the Pyramid Scheme in Grand Rapids
- May 19th Power Trip, Paper Trail, Face Reality, Heat Lightning, Freedom, and Stone Believer at the Launch Board Shop in Ann Arbor
- May 19th D-Day, Steel City Slingers, Aggro or Die, and Sharkfist at the Pins and Needles Shop (22641 Van Dyke Ave.) in Warren
- May 21st Total Hipster Crusher and Muroidea at the Merlot Mansion in Marquette
- May 22nd First Blood, Naysayer, Born From Pain, Betrayal, King of Monsters, and the Family at the Magic Stick Lounge in Detroit
- May 23rd The Goddamn Gallows and Delilah Dewylde & the Lost Boys at the Pyramid Scheme in Grand Rapids
- May 24th Against the Grain, the Unsinkable Molly Brown, Bathhouse Betty, and F.D.A. at Frankie's Inner City in Toledo
- May 24th The Goddamn Gallows and Rickett Pass at Smalls in Hamtramck
- May 26th Gogol Bordello at the Fillmore in Detroit
- May 26th Bad Assets (CD release), 1592, Standard Issue, and Public Sex at Corktown Tavern in Detroit
- May 26th Scum, Krang, Final Assault, and Shitfucker at the Gulag in Detroit
- May 26th Dozic, the Devastator, Ante Up, Writhing, one TBA at the Halfway House in Detroit
- May 26th Bled Fest 2012 w/ Jowls, Citizen, Handguns, Flatfoot 56, the Swellers, Comeback Kid, Wilson, Homelife, Know Lyfe, more TBA at the Hartland PAC (9525 East Highland Rd.) in Howell
- May 26th-27th Bludgeon Fest 2012 w/ Full Strike Frenzy, Deadringer, No Class Assassins, Nurse Ratched, Demise of the Enthroned, Karmic Lava, Kill Whitey, Suffer System, Dismemberment, Beneath the Sands, Society Kills, more TBA at Iron Coffins (10923 Telegraph Rd.) in Erie, MI
- May 29th Deviated Instinct, Dresden, State, and Shitfucker at Corktown Tavern in Detroit
- June 1st Wilson, All's Quiet, Act As One, Tharsis They, and Quicksand Swimclub at the Pike Room in Pontiac
- June 1st Sawchuk (tape release), Solid Snake, Dead and Gone, SSS, Bearfoot, and Dead Church at the Bearcave in Detroit
- June 1st Public Sex, Detroit 442, Type 3, and D.A. at Corktown Tavern in Detroit
- June 2nd Sawchuk (CD release), Solid Snake, American Violence, Blood of the Unborn, Grizzlies, and Time to Deal at Woobie's Bar in Flint
- June 2nd Black Ice, Retribution, Freedom, Snakes, one TBA at the Launch Board Shop in Ann Arbor
- June 2nd Son of Sam, Heresy, and S.B.L.C. at Smalls in Hamtramck
- June 2nd Danzig Legacy at the Fillmore in Detroit
- June 2nd Fest Fest 2012 w/ Desiring Dead Flesh, Tall Tales, Virginia Wolf, Of Virtue, and much more at the 180 Room (3327 Mortimer Rd.) in Ravenna

DETROIT AREA SHOW SCHEDULE

- June 8th Flint Zine Fest at the Flint Local 432 (124 West First St.) in Flint
- June 9th DGR/DWN, Sailor Kicks, Sleepeater, Mushmen, and Fable of Deceit at Louie's Trophy House & Grill in Kalamazoo
- June 9th Live It Out, Smiles and Anchors, Quicksand Swim Club, and the Nautilus at the Halfway House in Detroit
- June 9th Weak Ends, Dead Weight, Flavoured Scalps & Valerie Page at 2981 Walker Rd. in Windsor, ON
- June 9th Tall Tales, King of Monsters, Endeavors, Frandy, one TBA at the Bearcave in Detroit
- June 10th Sectarian Violence, Poison Planet, Scum, Public Sex, Not Ok, and Suppressulant at the Halfway House in Detroit
- June 10th King (album release), more TBA at the 4731 Venue in Detroit
- June 14th Parasites, the Dewtons, The Promdates, and Best Idea Ever at Corktown Tavern in Detroit
- June 18th Bone Dance, Sender Receiver (CD release), more TBA at the Halfway House in Detroit
- June 19th Minimum Wage Assassins, Agitate, MDFL, Bruxism, more TBA at the Halfway House in Detroit
- June 20th Corrosion of Conformity, Torche, Black Cobra, and Gaza at the Machine Shop in Flint
- June 22nd Armored Assault, Forces of Nature, The Devastator, and Kaleima at the Ritz in Warren
- June 23rd 2nd Annual Get Laid Fest w/ Hokori, Isenblast, Bert, Karalavera, Kill Whitey, and N2 Submission at the Halfway House in Detroit
- June 23rd Burial Ritual, Screaming Entombment, Theocracide, and Infinite Design at Cricket's Pub in Muskegon
- June 26th Cloud Rat, more TBA at the Merlot Mansion in Marquette
- June 30th The Best of the Worst, Still Alive, Break Anchor, Due North, and Take a Hint at Genesis/Club 309 in Royal Oak
- June 30th Summer Music Fest w/ Wilson, Killer Kong, the Holy Gun, the Banana Convention, Big Brother Smokes, Desiring Dead Flesh, Doogie, and Your Mom (yes, really) at White's Bar in Saginaw
- June 30th Wreckfest 2012 w/ Kingmaker, Sawchuk, Give and Take, Mind Crimes, Blood of the Unborn, American Violence, Steamroller, Bruxism, more TBA at the Misfit Lab in Fenton
- July 11th Colony, Divider, Hollow Earth, React, Great Reversals, and Sawchuk at the Halfway House in Detroit
- July 14th Michigan Grindcore Fest w/ Sick/Tired, Totes Brute, Lt. Dan, Faction Disaster, Total Hipster Crusher, Dental Work, Bruxism, Muroidea, Dead Church, more TBA at the Bird Alley in Jackson
- July 22nd Mayhem Fest w/ Slipknot, Slayer, Anthrax, more TBA at Pine Knob Theater in Clarkston
- July 25th Refused, more TBA at the Royal Oak Music Theater in Royal Oak
- July 27th Beast in the Field, BerT, Nurse Ratched, two TBA at the Halfway House in Detroit
- July 31st The Bouncing Souls, The Menzingers, and Luther at the Magic Stick in Detroit
- August 4th Cloud Rat, Drogheda, Final Assault, Hideous Chud & Traitor at the Halfway House in Detroit
- Aug. 4th Terror, Bane, Naysayer, Rotting Out, and Detroit Diamonds at the Magic Stick in Detroit
- Aug. 5th Earth Crisis, NRR, more TBA at Frankie's Inner City in Toledo
- Aug. 7th Earth Crisis and more TBA at Mac's Bar in Lansing
- Aug. 11th Back to School Punk Fest 2012 w/ Michale Graves, the Mongrels, 40 Oz. of Spite, Murder Party, Explicit Bombers, Johnny Mohawk & the Assassins, more TBA at White's Bar in Saginaw
- September 15th Keep It a Threat Fest w/ multiple bands TBA at Transitions Skate Park in Dearborn Heights

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